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3. Mixing, carting and spreading fertilizers	$ 1 40
4. Seeding and planting	1 60
5. Cultivation and hoeing	5 00
6. Cutting and stacking	3 00
7. Husking	11 50
8. Storing the fodder	7 50
9. Interest on land and taxes	5 50
Total expenses	$73 50
Besides the corn there was harvested 5.75 tons of fodder, to be sold at $8 per ton	$46 00
Actual cost of 115.5 bu. of corn	27 50
Actual cost of 1 bu. of corn	.238

When applied to the vast farms of the Middle States the problems increase. Especially important is the question of transportation there. (a) Railroads, surveying, etc. Continuous use of geometry and trigonometry is necessary. (b) Commerce—illustrated by duties: From the Daily News Almanac find the amount of money paid to the Government for imported goods. How has the Cuban war affected this? What articles which we use daily belong to the list? Give a list of problems which show the value of these articles before paying the duty; value afterward and value including commission to agents for buying them. (c) Census. The growth of the population shown by comparison of the first census with succeeding ones.

VI. Industries.—In the great industries and manufacturing plants and in our shops there is no problem too small to be of significance to the manager. Mathematical precision is at the basis of success. Number is involved in every move, from building and furnishing the plant, from the measurement and purchase of raw material, price of labor included, to the finished product.

Department of Art

John Duncan Antoinette B. Hollister Clara I. Mitchell

Three art courses will be given: Mr. Duncan, head of the department, will present a course in the principles of art, with illustrations. His work will begin July 15th, and continue for three weeks.

Miss Hollister's course will be clay modeling and painting, and Miss Mitchell's, industrial art with special relation to textile fabrics.

The design of these courses is to make modeling, painting, and drawing the means for self-expression and constructive activity, correlating them with all other subjects, and using them in the same way and for the same purpose that speech, oral reading, and writing should be used.

The child is recognized as a bundle of activities, eager to manifest himself in all possible ways.

Art as an outlet of personal energy satisfies normal desires and reacts upon growth and development.

The exercises will be simple and carefully adapted to elementary teaching; much of the work will be done in the field.

Principles of Art

JOHN DUNCAN

I. Art Teaching in Relation to Nature Study.

The course will begin with the simple and conventional methods which young children actually develop for themselves, and will thence progress through practical demonstrations in schoolroom and museum to open-air work in school garden, botanic and zoölogical garden, park and country.

As far as possible the study of nature will be completed by the correlated treatment of human occupations, thus leading to—

II. Figure Drawing and Composition.

Here will be indicated some methods of study and teaching taking the place of the usual work of a life class.

In both the above sections progressive exercises will be set in drawing, not only from direct observation, but from memory, and also from imagination.

III. Art in Home, School, and City Life.

Actual modes of decoration of living rooms, schoolrooms, etc. Possibilities of improvement in simple ways.

External aspect of buildings; as determined from within and from without; and with varying influence of material conditions and of ideals.

The changing aspect of cities, from age to age. Examples from Athens, Rome, Florence, Edinburgh, Paris, Chicago. Disadvantages and possibilities of modern cities.

IV. Art in the Teaching of Literature and History.

Examples:

(1) From contemporary monuments, e. g., Roman, Mediæval.

(2) From imagination, e. g., *Orpheus, Jason, Ossian, Arthur, Joan of Arc.*

V. History of Art.

The Historic Styles: Egyptian and Assyrian; Greek and Roman; Celtic, Byzantine, and Romanesque; Gothic; Renaissance. These styles being viewed not as fixed standards of perfection, but as phases of (largely continuous) evolution or degeneration. The Paris Exhibition of 1900, with its medley in survivals and renaissance. The Assyrian Tree of Life, and its transformation through the ages.

VI. The Principles of Design.

Illustrated by the selection or invention of simple motives, and by their development and application to different technical processes, especially those more readily available in school.

The lectures will be illustrated by the lantern, by photographs and reproductions, and by blackboard drawings. Each will be accompanied by appropriate practical work, beginning with the rapid copying of the lecturer's blackboard and other illustrations, but also as far as possible rising to the preparation by the students of original designs in the different styles in outline or in color.

VII. If time and conditions allow, a beginning will be made in *Associated Art Work*, i. e. the best students will be selected to assist in planning and carrying out a simple scheme of decoration.

Painting and Modeling

ANTOINETTE HOLLISTER

Botany.—(1) Painting and modeling of the flora of the region selected for investigation. (2) Studies illustrating peculiarities or significant changes of landscape.

Geography.—(1) Simple relief maps of surfaces observed. (2) Studies of mountain and wave forms. (3) Studies of racial types.

Zoölogy.—Animals and insects—there structure, homes, and habits.

History.—(1) Pottery. (2) Architectural forms. (3) Primitive dwellings.

Literature.—(1) Illustrations of myths and other stories.

Mathematics.—(1) Typical forms. Preparation for geometry.

A large collection of photographs, representing the best art, will be used in teaching.

Materials.—Paints—colored crayons; pencils; charcoal; clay; portable modeling and painting tables; modeling aprons.

Any of the above materials may be purchased at the Supply Store of the Chicago Institute.

Industrial Art, as Illustrated in Textile Fabrics

Clara I. Mitchell

I. Design. Comparison of samples of fabrics as to interest of design. (Note: Great care should be used in the selection of designs. Only good ones, and, if possible, the best, should be given to children for study.) Lessons and practice in designing such fabrics as children find immediately interesting through their work, e. g.: Covers for seats and cushions, curtains, scarfs, belts, table-covers; rugs and costumes which may be used in development of history lesson. Baskets woven of fiber willows and Indian wood splits. Design to be planned, drawn, and painted to fill spaces required, e. g., border circles, squares, oblongs, diamonds, ovals, triangles, and hexagons. The principles of repetition, alternation, and radiation explained and illustrated as elements in design. Study of classic patterns. Conventionalization of perfect form. Simplicity of design; evenness of distribution; variation of lines; contrast of forms. Weaving or embroidery of articles which are needed for use of children at home or at school; appropriate gifts; such simple and primitive textiles as will present to children the fundamental problems of the industry, with the opportunity for invention, construction, and artistic expression;